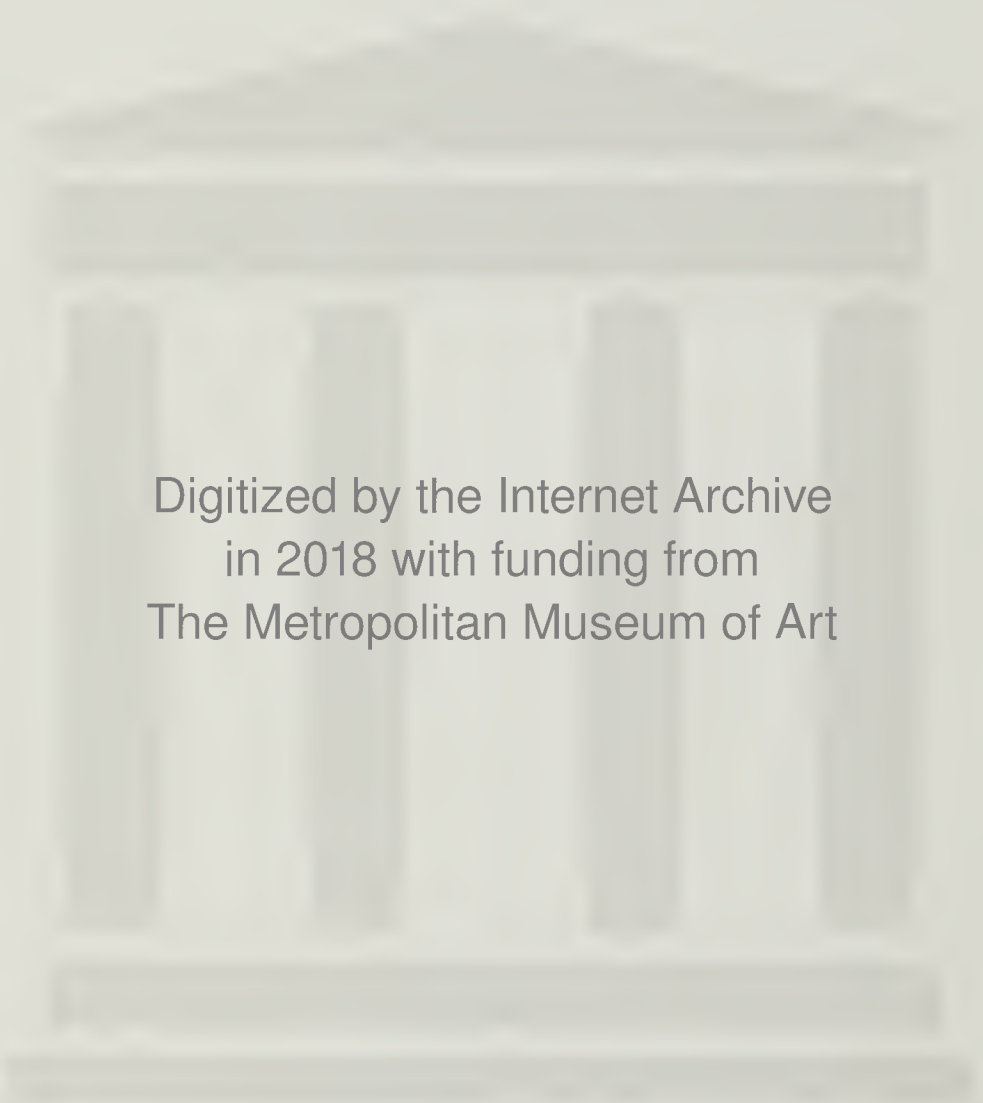




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119.8 Hearst, W. R.
U112 selected objects... paintings and
drawings... auction March 25, 1941.
N.Y., 1941

SELECTED ART OBJECTS
FROM THE
WILLIAM RANDOLPH HEARST
COLLECTION



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*Exhibition from Tuesday, March 18, to Time of Sale
Weekdays 9:30 to 5:30 — Thursday 9:30 to 9:00*

SELECTED ART OBJECTS

from the

WILLIAM RANDOLPH HEARST COLLECTION

Comprising

PAINTINGS AND DRAWINGS. TAPESTRIES. SCULPTURE AND
DECORATIVE WORKS IN MARBLE, STONE AND WOOD. GOLD
AND SILVER WARE. FURNITURE. RUGS. LIGHTING FIXTURES.
CERAMICS AND GLASSWARE. ENAMELS. STAINED GLASS.
FABRICS. BOOKS, AUTOGRAPHS, AND MANUSCRIPTS. ARMS
AND ARMOR. WASHINGTONIA. A PANELED ROOM.

For the Benefit of

THE NEW YORK INFIRMARY
FOR WOMEN AND CHILDREN



PRIVATE AUCTION

Tuesday Evening, March 25th, at 8:30 p.m.

At

GIMBEL BROTHERS

33rd Street and Broadway, New York

1941

12-18-18 (Continuation of F. 1114, 1115)

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CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale, means the Hammer Galleries.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof, the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be canceled, and the article, or lot, reoffered for sale.
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10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be canceled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. In addition to the purchase price, the buyer will be required to pay the New York City sales tax, unless the buyer is exempt from the payment thereof.

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13. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

14. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

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The Auction will be held on the Fifth Floor and begin promptly at 8:30. Art Objects to be auctioned will be assembled and on private view for one week in advance of the Sale. Bids may be forwarded to the Hearst Exhibition Office, Gimbel Brothers. A document of the complete record available of each object sold will be issued to the recipient by Hammer Galleries.

ADMISSION TICKETS \$1.00

Gimbel Brothers are donating three door prizes of Art Objects from the Collection. Each admission ticket is numbered and door prizes will be drawn at the end of the Auction and presented by Mr. Billy Rose.

IMPORTANT

10% of the price of any object in the William Randolph Hearst Collection sold through the efforts of friends of the New York Infirmary for Women and Children at any time prior to the Auction will be given to the Hospital.

A special arrangement provides that a substantial proportion of the price of each Art Object auctioned on the evening of March 25th will be given to the New York Infirmary for Women and Children.

Any object listed in this catalogue which has been sold prior to the date of the Auction will be replaced with an object of comparable value and, where possible, following the category to which the original object has been ascribed.

1. TASSO, TORQUATO. *Jerusalem Delivered; an Heroic Poem. Portrait, and 14 plates.* 2 vols, 4to, full red morocco. London, 1803.
(611-272)
2. HARTE, BRET. *Outcroppings. Being Selections of California Verse.* 12mo, original cloth. Enclosed in a full red straight-grain morocco solander case. San Francisco, 1866. First Edition. (750-1574)
3. CRUIKSHANK, GEORGE. *Scraps and Sketches To Be Continued Occasionally.* 24 full-page plates. Large paper India proof copy in perfect condition, the plates being fine impressions, containing a large number of smaller sketches. Each plate on heavy plate paper, and the original printed front cover inlaid as title-page. Imp. 4to, full dark green levant morocco, gilt edges. London, published by the artist, 1828-32. (750-593)
4. STORER, JAMES. *History and Antiquities of the Cathedral Churches of Great Britain.* Illustrated with a series of engravings, exhibiting general and particular views, ground plans and all the architectural features and ornaments in the various styles of building used in our ecclesiastical edifices. 4 vols. 4to, full contemporary Russia. London, 1814-1819.
(750-769)
5. DODGSON, C. L. ("LEWIS CARROLL"). *Sylvie and Bruno concluded,* with 46 illustrations by Harry Furniss, 8vo, London, 1893. First Edition. Presentation copy from the author, with the inscription "Henrietta H. Dodgson with the author's love, December 24, 1893."
(750-1267)
6. DICKENS, CHARLES. With three pencil drawings by George Cruikshank. Autograph Letter signed with initials. Fifteenth December, no year. To George Cruikshank. Sending proofs to the artist. 1 page, 8vo. On the last page are three pencil drawings by George Cruikshank, variations of the same subject. (621-386)
7. CRUIKSHANK, GEORGE. MAXWELL, W. H. *History of the Irish Rebellion in 1798, with Memoirs of the Union, and Emmet's Insurrection in 1803.* Illustrated with 27 full-page etched plates, of which the 21 scenes are by George Cruikshank, and the 6 portraits by another hand. 8vo in the 15 original parts (15 in 12, the last three numbers being double parts), original blue printed wrappers, the front cover of each bearing a woodcut design by George Cruikshank. London, 1845.
(750-1313)

8. DICKENS, CHARLES. Sketches by Boz. Illustrated with 40 plates by George Cruikshank, 13 of them being specially done for this edition. Special copy, interleaved throughout and extended to 2 vols, with valuable annotations by the well-known bibliographer of Dickens, Richard Herne Shepherd. 2 vols, 8vo, full olive morocco extra. London: 1839. (750-1387)

9. AIBECKETT, GILBERT ABBOTT. The Comic History of Rome. With numerous illustrations by John Leech, colored by hand. London, 1852, First Edition. 10 parts in 9, 8vo. (750-380)

10. MUIR, JOHN. The Writings of John Muir. Containing seven maps and 122 illustrations. 8 vols, 8vo, three-quarter red crushed levant morocco. Boston and New York, 1918. (750-852)

11. STRANAHAN, C. H. A History of French Painting. Extra-illustrated copy of C. H. Stranahan's History of French painting, from its earliest to its latest practice; with reproductions of 16 representative paintings, and extra-illustrated with 100 engravings. 42 Autographs of many of the artists. 2 vols, (one volume extended to 2), royal 8vo, full crimson crushed French levant morocco Jansenist. London, 1889. (750-848)

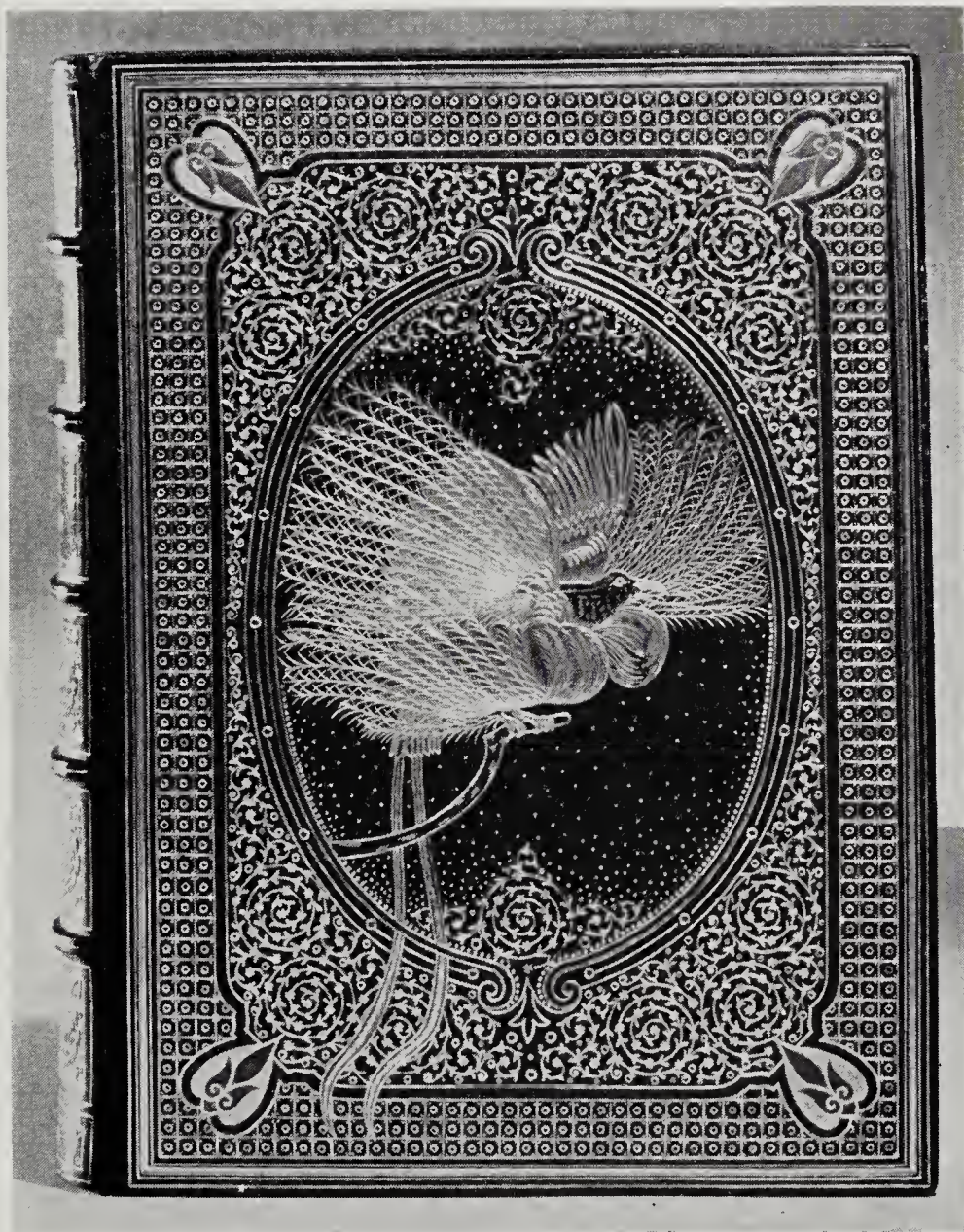
12. SHAKESPERIANA: Shreds from Shakespeare, illustrated by Members of the Crayon Club. Folio album, brown morocco. 1854. Eleven charming and original drawings in water-colors and sepia, by the famous artists who were members of the Crayon Club, and whose work is immortalized in the Literature of the Nineteenth Century. Upon the recto of the leaf immediately following the last drawing are the Autograph Signatures of the eleven distinguished artists. At the beginning of the volume are two letters signed, from John Sleight, one of the artists, dated 1859, relative to the Crayon Club. These were sent to the artist E. Gill. On the verso of the leaf preceding the title is the autograph signature "Edmund Gill" from whose library the volume came. (750-549)

13. CRANE, STEPHEN. The Black Riders and other lines. Original parchment boards, paper label, uncut and almost entirely unopened. Boston, 1895. First Edition. 1 of 50 copies on Japan paper. 16mo. (1371-15)

14. VELLUM COPY IN A CHOICE BINDING. KELMSCOTT PRESS. The Romance of Sir Degrevent. Woodcut frontispiece, border and initials. Small 4to, crushed brown levant morocco, by Rivière. Hammer-smith, 1896. One of 8 copies on vellum in a handsome binding. (750-749)

15. UNIQUE MANUSCRIPT OF PLANS OF AMERICAN AND FRENCH PORTS. IN A DEROME BINDING. FRENCH FORTIFICATIONS. Fortifications des Frontiers de France. An Original Manuscript, 1755. On 92 leaves, 8vo, consisting of 132 plans, many full-page, the remainder two on a page, bound in old French crimson morocco.

(1433-102)



750-753

16. ARTISTIC BOOK BINDING BY RIVIERE, of London. English, early XIX century. The two covers have inside wide borders lavish with gilt tooling, oval panels decorated, the one on the front cover with a bird of paradise, and the one on the back two dragon flies with wings of mother-of-pearl. The volume contains an edition of Charles Kingsley's "THE WATER BABIES." London: Macmillan, 1909. Small 4to, crushed blue levant morocco. (*See illustration.*) (750-753)

17. THACKERAY, WILLIAM MAKEPEACE. *The Newcombes*. With illustrations on wood and steel by Richard Doyle. 2 vols, full green crushed French levant by Sangorski & Sutcliffe. London, 1854-55. 8vo. First Edition. (750-944)

18. GREENAWAY, KATE. Almanacks for 1883 to 1897, with several variations of same; also, Four Calendar Cards for 1882, and Calendar of the months for 1884. Together 31 vols. London: 1882-1897. 16mo, original bindings of decorated boards, cloth and limp lambskin as issued. (750-683)

19. FIRST PROTESTANT BIBLE IN ITALIAN, XVI century. Woodcut vignette on title-page and woodcuts in text. Folio, old calf, stamped in arabesque pattern with azure gold ground, interlacings *en relief* in silver and black. Stamped and tooled back, gilt edges, green silk ribbon fasteners. Enclosed in morocco case. Printed by Francesco Durone, 1562. (750-1476)

20. MANUSCRIPT, "Horae Beatae Marae Virginis," with Calendar, French, XVI century. Splendid manuscript on vellum, *lettres batardes*, 106 leaves with 62 miniatures in brilliant coloring and dull gold. Illuminated borders and capitals. 8vo, beautifully bound in old French red velvet, gilt edges. Enclosed in slip case. (1433-258)

21. RARE TALL CRYSTAL GOBLET. Dutch, 1764, with tulip-shaped bowl, plain heavy stem and large raised foot. On the bowl a finely diamond-stippled scene of a Dutch town street with houses in the distance and regular rows of bushy trees, and in the foreground, small figures; the landscape encircled by an ornate rococo frame of flowers, panels and scrolls. Engraved on the opposite side: "JANNETTE CORNLIS HOP 1764," referring to the recipient. The flanged, molded dome cover with button finial decorated with a diamond-stippled grapevine. Height: 8½ in. (455-593)

22. TWO ANTIQUE DELFT PLATES. Blue and white, decorated with medallions, flowers and windmills. Diameter each: 10¼ in. (57-39A, B)

23. THREE DELFT EARTHENWARE PLATES. XVIII century, centered with double-headed eagle, floral motifs and four inscribed medallions; blue on white. Diameter each: 9 in. (150-32)
24. 22 TILES FORMING A PILASTER depicting Grapevine with Parrot, Dutch, Early XVIII Century. Polychrome in cobalt blue, green, brown, yellow and manganese-violet. Mounting trunk of vines bearing leafage, tendrils and bunches of blue grapes amid which are small birds and the figure of a large green and brown parrot. At the foot a pastoral landscape, with peasants and swine. Height, including frame: 5 ft. 3¼ in. Width, including frame: 11¼ in. Height, tile only: 5 ft. 2½ in. Width, tile only: 10¼ in. Each tile: 5-5¼ in. square. (525-115)
25. 48 TILES FORMING 2 PILASTERS. Vases of Flowers-Tile, Dutch, circa 1700. Decoration *en camaieu* in manganese-violet, each developing a classical vase, the handles formed by winged female monsters, supporting a mounting serpentine branch of sunflowers and tulips, with peacocks and other birds, butterflies, etc. The vases stand on plinths ornamented with female figures surrounded by utensils and flowers in the Chinese manner. Each pilaster—Height, including frame: 5 ft. 3¾ in. Width, including frame: 11 in. Height, tile only: 5 ft. 3 in. Width, tile only: 10¼ in. Each tile: 5⅛ in. square. (525-65)
26. KRUG. Middle-European, circa 1730; faience with pewter cover, decorated in blue and depicting the Sacrifice of Abraham. Height: 13 in. (1300-15)
27. ANTIQUE BLUE AND WHITE VASE. Spanish. With conventional floral design in blue on a cream ground. Top fitted with antique iron circular key plate, lock and hinges. Height: 16 in. (402-30)
28. LIVERPOOL PITCHER. English, late XVIII century. Of graceful double-pear shape with loop handle; in black with "The Shipwright's Arms," in colors with "The Ship Caroline," a man-of-war in full sail. The front with name "James Leech" in medallion, with the United States Eagle and Shield below. In exceptionally fine condition, and with splendid impressions of the transfers. Height: 10¾ in. (444-3)
29. ANGLO-AMERICAN LIVERPOOL MARINE JUG. English XVIII century. Double-pear shape, with loop handle. Obverse large medallion in colored print, "Ship Caroline." Front with United States coat-of-arms and reverse with ship-wright's arms. Height: 10½ in. (469-2)

30. COLORED ANTIQUE DELFT WALL PLAQUE, in the form of a bird cage with curtains. Height: 1 ft. 1¼ in. Width: 1 ft. 4¼ in. (57-41)
31. A PORCELAIN PLAQUE WITH COAT-OF-ARMS, "NAMEUR," K'ang Hsi, 1622-1722. Centre decoration of coat-of-arms "Nameur"; border of six panels decorated with flowers, birds, and personages in five colors on blue and white key-pattern ground. (447-12)
32. ANTIQUE CHINESE PLATE, "Rotterdam." Diameter: 18¾ in. (412-6)
33. DELFT INKSTAND. Dutch. Rectangular in form, surmounted with the figure of a dog between the sandwell and covered inkwell; the latticed front with a center medallion showing a head in profile. Height: 3½ in. Width: 8 in. Depth: 5¼ in. (57-32)
34. A PAIR OF DELFT FAIENCE PLATES. Circa 1675. Decorated red, blue, green, with gilded birds among shrubbery and blooming branches of plum-trees and chrysanthemums; border with scallops and foliate pattern. Splendid pieces—with the mark of Miss Amerensie van Kessel, proprietress in 1675 of the factory, "De Dubbele Schenkan." Diameter: 12¼ in. (50-77A)
35. ANTIQUE DELFT PLAQUE. Dutch. Design predominantly in old red, deep blue, green, and gold on white ground, with central ornate motif, decorated corners and small butterflies throughout. Height: 1 ft., 8½ in. Width: 1 ft., 2½ in. (57-8)
36. DELFT BUTTER DISH with cover and saucer. Dutch, XVIII century. Red, blue, green and gold decoration, the saucer square in shape, showing, within a center medallion, a marine scene, framed in relief and surrounded with four pictures of pastoral subjects; with corners of rocaille. The cuvette of round form with two handles and the cover with pastoral scenes. Specimen of first quality Delft faience. Height overall: 2¾ in. Dish Diameter: 8¾ in. (1006-34)
37. PHARMACY POT. XV century, lustred; the neck decorated with an Arabian inscription in blue, the body and the lower part of the vase decorated with an ogival design, and symmetrical borders of scrolls in blue and gold. From the Peyta Collection. Height: 11¼ in. (1242-3)



1242-51



1277-14

38. ECCLESIASTICAL PLATE. Hispano-Mauresque. Decorated with fleurettes, palm, and in the center, a cross in metallic luster; vine leaves in blue. Formerly in the Peyta Collection. (*See illustration.*) Diameter: 9 in. (1242-51)
39. "ST. FRANCIS RECEIVING THE STIGMATA." Italian, late XV century. Important Deruta lustre Majolica plate in rich colors, the marli with imbricate scale patterns; within the cavetto a background of the City of Assisi. From the Collection of Achilli di Clementi. (*See illustration.*) Diameter: 1 ft., 4½ in. (1277-14)
40. MAJOLICA PITCHER. Valencia XV century. Showing blue fleurettes and lustered leaves; in the center the escutcheon of "Las Estrellas." Acquired from A. Seligmann, Rey and Company. Height: 12 in. (1289-13)
41. OLD CHAMBERLAIN WORCHESTER DESSERT SERVICE. English, period 1788-1804. Centers decorated with painted views of English country seats; the service, predominantly deep blue and gold and with gadroon edges, an exceptionally preserved one of the period. From the Collection of Lord Amherst, Stowlangtoft Hall, Suffolk. This early production of the Chamberlains, who commenced business in 1786, is one of the very rare specimens to be found today. Consisting of 28 pieces: 1 compotier, 6 dishes and 21 plates. (241-5)
42. CHINESE MING BOWL, with English silver cover and stem, by Thomas Bampton, circa 1575, of the Falcon. Porcelain bowl with coral-colored exterior, gilt with leafage; the inside painted with flowers and draped border in blue. Silver cover with delicate ovolo edging, fluted tazza-shaped silver stem, the knop chased with leaves and gourds, spreading foot with stamped egg-and-arrow border. Surmounted by a handle formed as a coiled serpent, the domed portion engraved with lines radiating from the centre. This cup was presented by James II to H. Green, Esq., of Rolleston Hall, Groom of the Stairs, with whose descendants it had remained until purchased by the late Lord Swaythling. Exhibited at the Burlington Fine Arts Club, 1910. Height: 7¼ in. Diameter: 5¼ in. (660-25)
43. FAENZA-WARE INKSTAND. A very rare piece; made in Faenza, middle XV century. With the seated figures of Prudence, Justice, Temperance, and Force, alternating with inkwells. From the Museo della Ceramica Guidi, in Faenza, and the Canessa Collection. (*See illustration.*) 10½ in. x 11¼ in. (503-1)



503-1

44. BISQUE PORCELAIN BUST OF THE CROWN PRINCESS (LATER QUEEN) LUISE OF PRUSSIA. End of XVIII century. Made after the original plaster model by Gottfried Schadow in 1794, now in the National Gallery. Height of Bust: 19 in. Width: 11 in. Height of Base: 1½ in. (1354-26)
45. SWISS TILE STOVE. XVII century. Built of tile plaques decorated in blue, red and yellow. From the chalet of Colonel von Sprecher in Maienfeld. (*See illustration.*) Approximately 8 ft. high. (1102-4)
46. DINANDERIE PLATE. Flemish, XVI century; modeled in relief with unicorns decorating inside bowl, with plain broad rim. Diameter: 15 in. (326-6)
47. EARLY AMERICAN CAPE COD CHEST. Circa 1750; painted yellow with a large painted design in the centre. Provided with one small and two large drawers on the bottom, original snap lock and original handles on drawers; with bracket feet. Height: 3 ft. ¾ in. Width: 4 ft. 4 in. Depth: 1 ft. 11 in. (1444-27)



1102-4



162-9

48. SHERATON SHAVING STAND in inlaid mahogany. Made in New England, circa 1800. (41-22)
49. ITALIAN CHILD'S CHAIR of the XVI century. In walnut, with original velvet seat covering, fringed and tasseled. Height over-all: 31 in. Width: 17 in. Depth: 17 in. (700-387)
50. ENGLISH OAK CRADLE. Dated 1733, with the monogram of its original owners. The sides decorated with bands of floral ornament; with spirally turned legs and center stretcher. In excellent state of preservation and one of the comparatively few remaining documents of old English oak. Body fitted with a tin container for flowers. (*See illustration.*) Height: 2 ft., 8 in. Width: 2 ft., 11 in. Depth: 1 ft., 9 in. (162-9)
51. DINING CHAIR. One of a series, with walnut cabriole legs; in George II style, covered in golden-yellow satin damask. Height: 39 in. Depth: 27 in. Width: 26 in. (700-470)



114-23, 24, 25

52. CHIPPENDALE SIDE CHAIR. English, XVIII century. Fine example in mahogany; covered in antique needlepoint, the back in petit point with personages depicting mythological and Biblical scenes and the seat with medallions of animals in petit point and conventionalised floral designs in gros point. One of a group of three. (*See illustration, chair extreme right.*) Height: 3 ft., 2 in. Width: 2 ft., 2 in. Depth: 2 ft., 4 in. (114-25)

53. CHIPPENDALE MAHOGANY ARMCHAIR. English, circa 1765. In Chippendale's French manner. Open-arm bergère type; cabriole legs with castors; all parcel gilt. This chair has been re-upholstered in very fine all-silk velvet. From the Collection of the late Earl of Carnarvon. Height: 3 ft., 2 in. Width: 2 ft., 2½ in. Depth: 2 ft. (700-259)
54. A PAIR OF ADAM CARVED MAHOGANY SIDE CHAIRS. English, XVIII century; with pear-shaped backs carved in relief with coat-of-arms in center. Shaped seats sunken in the center. The chairs possess a fine patina. Height: 3 ft., 2¾ in. Width: 1 ft., 8½ in. Depth: 1 ft., 8 in. (163-46, 47)



463-3

55. GEORGE I MAHOGANY ARMCHAIR. English, circa 1720. With fine carvings on the arms, front legs and apron in bold relief. Modern red satin damask upholstery. Acquired from Frank Partridge. (*See illustration.*) Height: 3 ft., 3 in. Width: 2 ft., 5 in. Depth: 1 ft., 11 in. (463-3)

56. CHIPPENDALE MAHOGANY CHAIRS. English, XVIII century, set of eight. The backs finely carved and molded in a ribbon pattern; cabriole legs carved at the knee, claw and ball feet. In the Chippendale Gentleman's Directoire, Chippendale himself said that, without wishing to boast, he thought this the finest pattern he had ever made. Acquired from Frank Partridge. Height over-all: 38½ in. Width over-all: 22 in. Depth over-all: 16 in. (1350-1)



1424-3 to 8 and 11

57. SET OF SIX MAHOGANY SIDE CHAIRS AND ONE ARM-CHAIR. English, circa 1755. In the style and period of Chippendale, elaborately carved in the full rococo style of the master. Cabriole legs with ball-and-claw feet, the characteristic stalactite ornament of Chippendale introduced extensively in the cresting rails and central splats of the back; the seats covered in modern red striped silk. Probably one of the finest sets of chairs of the period in existence. From the Leverholm Sale, A. A. A. through P. W. French and Company, Inc. (*See illustration.*) Side Chairs—Height: 3 ft., 2½ in. Width: 2 ft., 1 in. Depth: 1 ft., 1 in. Armchair—Height: 3 ft., 2½ in. Width: 2 ft., 6½ in. Depth: 2 ft., 2 in. (*See illustration.*) (1424-3 to 8 & 11)

58. THREE BACK SETTEE. Portuguese, early XVIII century; with carved and pierced center splats, the carving gilded, the seats covered in the original leather. Formerly the property of the King of Portugal. Height: 3 ft., 6 in. Width: 5 ft., 11 in. Depth: 1 ft., 10 in. (163-44)
59. A DOUBLE SEAT OR BENCH. Florentine, XVI century. Carved in walnut, double-faced and embellished with masks and urn-shaped finials, the legs cabriole with claw feet. Approx. Height: 4 ft., 4 in. Length: 12 ft., 8 in. (50-172)
60. A CARVED WALNUT REFECTORY TABLE. Tuscan, XVII century. Oblong top with deep frieze, scrolled and voluted apron carved with leafage; on three bulbous vase-turned supports with trestle feet ornamented with heavy volutes. Height: 2 ft., 7 in. Length: 10 ft., 6 in. Depth: 2 ft. (552-13)
61. A REFECTORY TABLE. Italian, early XVII century, of walnut with lyre-shaped ends. Height: 2 ft., 7 in. Length: 10 ft., 4 in. Width: 1 ft., 10½ in. (482-47)
62. CONSOLE TABLE. French, XVIII century, parcel gilded with mottled-marble top. Height: 32¼ in. Width: 17 in. Length: 35¾ in. (636-3)
63. AMERICAN GATELEG TABLE IN FRUITWOOD. Circa 1690. Height: 28¾ in. Width: 42 in. Length: 17½ in. Open-Length: 52½ in. (41-27)
64. WALNUT LIBRARY TABLE. Italian, early XVII century. Rectangular with a molded apron, the lower part covered in a valance effect, resting on three finely turned large bulbous legs on a heavy molded and bracket base. The wood, Italian walnut from the vicinity of Bologna where the table was made. A similar table exists in the museum in Ferrara. Height: 2 ft., 7 in. Length: 10 ft., 4 in. Width: 2 ft., ¾ in. (1238-3)
65. WALNUT REFECTORY TABLE. Tuscan, early XVII century. Oblong top with deep molded frieze having scrolled valance linked by coronet; resting on three turned bulbous supports standing on voluted bar rests. From a monastery near Parma. Height: 2 ft., 6½ in. Length: 10 ft., 6 in. Width: 2 ft., 9 in. (577-1)

66. PAIR OF SIDE TABLES. Italian, XVIII century. Venetian carved wood and gilded, with original marble tops undoubtedly made from marble removed from Roman excavations. The frieze carved in relief with hind, swags of husks and medallion portraits in either side; the tapering legs carved and fluted. Height: 2 ft., 11¼ in. Length: 5 ft., 8½ in. Depth: 2 ft., 11½ in. (1338-4, 5)
67. IRISH MAHOGANY TABLE. Circa 1730. Rectangular-shaped top with gadrooned, carved edge, plain frieze and finely carved apron displaying floral scrollings and masque heads; resting on four slightly cabriole legs with acanthus leaf carvings at the knee and terminating in carved paw feet with similar carved motif above. The table possesses a very beautiful deep mahogany patina. Acquired from P. W. French and Company, Inc. Height: 2 ft., 7 in. Depth: 2 ft., 1 in. Width: 4 ft., 4½ in. (1424-29)
68. PAIR OF GEORGIAN CONSOLE TABLES. English, circa 1730, handsomely carved in pine with fluted frieze resting on spread-eagle and two dolphins on triangular plinth; tops of verte antique marble. These tables, of extraordinary coloring and among the finest of their kind in existence, are a perfectly matched pair. Acquired from P. W. French and Company, Inc. Height: 2 ft., 10 in. Width: 4 ft., 6 in. Depth: 2 ft., 5 in. (163-38, 39)
69. PAIR OF WALNUT PANELS. French, XVI century. Rectangular in shape, with sunken arched panel in center. Carved in low relief with a lord and lady of the Montmorency Family, the figures shown kneeling in prayer; the man attired in a suit of armor, with a sword placed between his hands, while his wife wears a loose-fitting robe and hood and holds in her hands a rosary. Very fine examples of Renaissance carving. Height: 2 ft., 10 in. Width: 1 ft., 5 in. (163-56, 57)
70. A QUEEN ANNE INLAID WALNUT HIGHBOY. American, 1730. Deep molded cornice to top containing a secret drawer, below which are two small and three longer drawers; in the lower section one long and three small drawers; the valanced apron ornamented with acorn pendants; cabriole legs ending in pad feet. Note: The remarkable feature about this highboy is the delicate line of inlay about each of the drawers and around the bottom of the lower section. Original brass handles. Height: 5 ft., 9½ in. Width: 3 ft., 4 in. (879-36)



1336-4

71. ELIZABETHAN COURT CUPBOARD in carved oak and inlaid. A fine example of the more monumental productions of English furniture makers of the XVI century. Acquired from Charles of London. (*See illustration.*) Height: 4 ft., 1 in. Width: 4 ft., 5 in. Depth: 1 ft., 6½ in. (1336-4)

72. WALNUT SLANT-FRONT DESK, Philadelphia, circa 1710. Oblong top with double arch molding and molded book rests; opening to interior fitted with pigeon holes and beautifully conceived ogee-valanced drawers. Front with two small and two long drawers within double arch molded valance and having fine original scrolled and engraved butterfly brasses and bail handles, scrolled and ogee-valanced apron on five tub feet, characterised as unique.

This important piece of early Pennsylvania furniture was inherited by the late Harriet Randolph from her grandmother, Mary Randolph, who was the daughter of Samuel Taylor and Mary Richardson and the niece of the silversmith Joseph Richardson, to whom was apprenticed Edward Randolph. This man was the son of Edward Fitz Randolph, born at Perth Amboy 1754, and an Ensign of the Fourth Pennsylvania Regiment. The piece belonged originally either to Captain Edward Fitz Randolph or to Joseph Richardson, as Mary Randolph inherited the possessions of both men. Height: 42 in. Width: 38½ in. (41-14)

73. PAIR OF CHIPPENDALE CARVED AND GILDED WALL BRACKETS. English, XVIII century. Carved as a demi-eagle with wings half-spread and holding a sprig of oak leaves suspended from its beak. Rare. Height: 13½ in. Width: 11 in. (1399-5, 6)
74. PAIR OF ANDIRONS. English, XVII century, extremely rare, in enameled brass; made at Surrey. With acorn-shaped upper part, the faces embellished with enamel in blue and white, the designs representing military subjects and trophies in *repoussé*. Surrey enamels of the XVII century are extremely rare, there being only two pairs of andirons in this technique in America. Height: 18½ in. Width: 10¼ in. (804-1, 2)
75. PAIR OF REGENCY CONVEX MIRRORS. English, XVIII century; in molded frames, ebonized and gilt, each surmounted with the figure of an eagle with wings spread. Height: 5 ft., 3 in. Width: 3 ft. (90-15, 16)
76. FOUR-LIGHT CHANDELIER. Metalwork finished in antique black iron color. (1457-16)
77. BRONZE LAMP, after a XVI century model, with baluster shaft. Height: 30¼ in. (700-70)
78. PAIR OF BRASS CANDLESTICKS. French, XVII century. Height: 29 in. (212-5)
79. PAIR OF COPPER CANDLESTICKS. Flemish Gothic. Supported by three lions. Height: 15 in. (212-4)
80. CRYSTAL CANDELABRA. Cuivre-doré, Italian Renaissance. Finely faceted stem of crystal interrupted with enriched collars of cuivre-doré and gadrooned oviform motif with scrolled heads; coronetted bobèche, with molded socket. (Small section of coronet missing on one candelabrum.) Height: 3 ft., 2 in. (700-384, 385)
81. A SILVER HANGING LAMP. Spanish, XVIII century. *Repoussé* bowl-shaped lamp, enriched with leaf-scrolled cartouches, festooned and pendent with flowers, leaf and medal motifs in cuivre-doré. Supported on cuivre-doré leaf-scrolled and festooned arms to an enriched silver canopy. (*See illustration.*) Height: 5 ft., 1½ in. Width: 2 ft., ½ in. (495-6)



495-6

82. PORCELAIN CHANDELIER WITH ARMS. XVIII century, European, with colorful figures and flower clusters in Dresden style. Acquired through the Galerie Fischer, Lucerne, Switzerland. Height: 3 ft., 3 in. Width: 3 ft., 1 in. (370-9)
83. CANDELABRA. French, XVIII century, pair in bronze and cuivre-doré with marble pedestals. Gadrooned vase-shaped support wreathed at neck with leaves and berries and festooned with roses; leaf-enriched and fluted round base. Two green bronze mermaids, kneeling on shoulder of the vase, support a bouquet of golden lilies growing from the vase and having three bobêches for lights. On square dove-gray marble plinth, with pearl moldings and round button feet. From the Royal Chateau d'Eu. Stamped with the royal coronet above Eu and numbered 1277 and 1276. Height of Candelabra: 44 in. Height of Pedestal: 44 in. (327-33, 34)

84. A TABLE CLOCK IN SILVER-GILDED BRONZE. Middle-European, XVII century; square shaped, the corners forming angels, and the legs, lions' paws. Very elaborately decorated. Height: 6¼ in. Base: 8 in. square. (314-2)

85. WILLIAM & MARY WALNUT CABINET WITH CLOCK. English, late XVII century. The interior fitted with cupboard in centre, surrounded by 26 drawers and extending flap enclosed by folding doors, sham drawer above with lift-front enclosing pigeon-holes and secret drawers; the pediment with clock, brass dial and chased mounts. Quarter strike and calendar movements; five brass classic figure terminals, standing on a chest of two short and two long drawers, chased brass pendant handles, with Tudor rose and escutcheons and royal arms. Height: 8 ft., 8 in. Width: 3 ft., 11½ in. Depth: 1 ft., 8¾ in. (1381-1)



505-9

86. MODEL OF THE CLIPPER SHIP "QUEEN OF CLIPPERS." American made, circa 1852. Carved wood hull, painted light tan and black with white gun port stripe. Fully rigged and equipped with all deck fittings. Note: The "Queen of Clippers" was built at East Boston, and was used in the California trade, having New York City as its home port. Height of model only: 2 ft., 4 in. Length over-all: 3 ft., 1 in. Width, including sail spread: 9½ in. Height of base: 1½ in. (*See illustration.*) (505-9)
87. SHIP MODEL OF THE WHALER "THE IJSBEER" (THE WHITE BEAR). Dutch, circa 1650. Armed with 14 cannon, and curiously constructed with a raised poop. At the bow the Dutch lion, at the stern the white bear. Formerly in the Enthoven Collection, Amsterdam. Height of model: 3 ft., 4 in. Height of stand: 2 in. Length over-all: 3 ft., 4½ in. Beam: 8 in. (1055-1)
88. MODEL OF A MERCHANT SHIP. Dutch, 1660. Fully rigged armored merchant ship with thirty-four cannon, a dromedary on its prow. Height: 2 ft., 4½ in. Length: 2 ft., 4½ in. (455-202)
89. ANTLERS OF AN ENORMOUS STAG. Middle-European, XVI century. The antlers freed of their outside rough coat and the ivory-like material polished and richly engraved by an artist of the period who specialized in decorating arms; at the root of the antlers, the double coat-of-arms of the family who ordered this work, and the year 1563. Length of Stag Head: 14 in. Spread of Antlers: 48 in. (1382-2)
90. SHERATON CARVED MAHOGANY FOUR POST BEDSTEAD. American, circa 1790. Tall vase-turned and balustered posts, the front ones reeded and carved with acanthus leafage round ring-turned tapering legs. Arched and scrolled, headboard and footboard. From the Shippen Burd Collection, Philadelphia. Height: 8 ft. Length: 6 ft., 4½ in. Width: 5 ft., 1½ in. (48-3)
91. SHERATON CARVED MAHOGANY FOUR POST BEDSTEAD. American, circa 1795. With balustered posts supporting a plain tester, the foot posts reeded and carved with festooned and tasseled drapery; arched panel headboard incurved at the sides; turned round legs. Fitted with box spring and mattress. Height: 8 ft., 4 in. Length: 6 ft., 7 in. Width: 5 ft., 3 in. (48-6)
92. A CHIPPENDALE FOUR POST BEDSTEAD, with carved cornice. English, XVIII century. Height: 9 ft. Length: 6 ft., 11 in. Width: 5 ft., 6 in. (685-2)

93. **HEPPLEWHITE FOUR POST BED**, with fluted posts. English, XVIII century. Decorated with rare original needlework hangings consisting of headboard drapery, three valances at top and bottom. Needlework woven with clusters of flowers in entwining borders. Bed—Height: 7 ft., 10 in. Length: 6 ft., 7½ in. Width: 4 ft., 8½ in. Spread: 6 ft., 8 in. x 4 ft., 6 in. Back Piece: 5 ft. x 5 ft., 11 in. Three Base Pieces: 4 ft., 8½ in. x 1 ft., 7 in.; 6 ft., 6 in. x 1 ft., 8½ in.; 5 ft., 10 in. x 1 ft., 8 in. Three Top Pieces: 4 ft., 7½ in. x 1 ft., 8 in.; 5 ft., 10 in. x 1 ft., 3¾ in.; 5 ft., 10 in. x 1 ft., 3½ in. (163-85)
94. **MAHOGANY BED**. French, XVIII century, with bronze-doré mounts and canopy in old silk of the Empire Period. Acquired from Wildenstein and Company. Bed—Height: 4 ft., 2 in. Width: 4 ft., 2 in. Length: 7 ft., ¾ in. Canopy: 5 ft. x 3 ft., 3½ in. (596-2)
95. **RENAISSANCE CELESTIAL SPHERE** (Astrolabium). Flemish, XVII century. Very rare globe of copper with meridian of bronze, supported by a stand of oak and palisander and four palisander columns. Height over-all: 38 in. Circumference of Globe: 76 in. Width octagonal: 33½ in. (1075-1)
96. **THE HAMILTON PALACE DINING ROOM**, XVIII century, paneled and carved in oak, with fireplace. Elaborately carved over-mantled ornamented with drapery and swag motifs, fruit festoons and flowers and surmounted with the coat-of-arms of the Duke of Hamilton; carved pilasters flanking the fireplace. Large double windows occupy length of one wall with double-doors opposite and doors on wall opposite fireplace. From Hamilton Palace, seat of the Duke of Hamilton, reigning peer of Scotland at Lanarkshire, Scotland. Height: 12 ft., 2 in. Width: 20 ft., 1 in. Length approximately: 54 ft. (702-8)
97. **SPANISH RUG**. XVI century. An apricot-pink field and border with fluctuating down-like sheen enriched with quatrefoil leaf devices and connecting diamond motifs, woven in sapphire blue, green, rich golden-yellow and ivory. Broad volute leaf scroll border developing large lily motifs; inner pinnacle guard and chevroned outer guard woven in the colors of the field. Length: 11 ft., 2 in. Width: 5 ft., 10 in. (646-3)
98. **SPANISH RUG**. XVI century, with green ground, bearing the coat-of-arms of Chacon and of Heredia, combined by impalement. Length: 66 in. Width: 47 in. (323-1)
99. **SPANISH RUG**, circa 1600. On a golden-yellow ground, repeat designs developed in cadmium-yellows and orange broadly outlined in deep blue; the wide border with running pattern in blue. (323-2)

100. "FOUNTAIN" DRAWING. French, XVIII century, in gouache. (Framed) Height: 11½ in. Length: 16½ in. (455-742)
101. "THE GREAT FIRE OF NEW YORK" — Lithograph. Published January 1836, by the Proprietor H. R. Robinson. Drawn from life and nature and on stone by Hoffs. Printed and colored by J. T. Bowen. Showing the Merchants' Exchange, the office of "The New York American," The Fulton Insurance Co., etc. The figures are portraits, as evidenced by the 21 reference numbers immediately under the rectangle. Slight repairs. Framed. Scarce and important representation. Overall: 26 in. x 30 in. (455-177)
102. THE CLIPPER SHIP "W. H. THORNDIKE" of Boston. American; a marine water color. Over-all: 30¼ in. x 40⅛ in. (188-2)
103. PAINTINGS IN TEMPERA ON CANVAS. Decorations for a room, consisting of twenty-one pictures with children's figures. Miscellaneous sizes. (50-165)
104. "THE DUKE OF DEVONSHIRE'S BAFTO." By John Wooton (1690-1765), English. Oil on canvas; one of a distinguished series of "chevaux de courses" works by the celebrated painter of horses. The subject strikingly silhouetted against a background with figures in action. Canvas: 39¾ in. x 50 in. (674-22)
105. "THE HOLY FAMILY," by Cornelis de Vos (1581-1651), Flemish. Brilliantly executed painting, depicting the Madonna seated and supporting the Infant Christ who stands on a stool at her feet, His right hand extended toward a lamb which the youthful Baptist holds. Joseph, at the left of the Madonna, with tender expression watches the little group. The crib of the Child is seen at the right, on it resting the staff of John with banderolle inscribed "Ecce Agnus Dei." Acquired from the Ehrich Galleries. Canvas: 4 ft., 4½ in. x 5 ft., 11 in. (1444-11)
106. MARINE PAINTING on canvas. "The Ship Charlotte" by Thomas Whitecombe, English (Born 1760). Canvas: 36 in. x 60½ in. (674-31)
107. "THE RETREAT." By Jean Charles Cazin (1840-1901), French. A young woman with fair hair and dressed in black reading at a rude table before the door of a thatched barn; the foreground with trees, flowering shrubs and a pool of water at the right. Formerly in the Woolworth Collection. 6 ft., 1 in. x 4 ft., 4 in. (52-30)



39-25

108. "SCANDAL." By Jean Georges Vibert (1840-1902), French. Watercolor on canvas. A group of monks in the arcaded gallery of a monastery cloister pause in their menial tasks to enjoy a hearty laugh, apparently over the misfortune of a brother monk in the garden below; the two in the foreground standing near bright, potted plants on the floor. (*See illustration.*) 2 ft., 6½ in. x 1 ft., 10 in. (39-25)
109. SIX PAINTED PANELS with pastoral scenes and figures. Varying in size from approximately: 7 ft., 5½ in. x 3 ft., 2½ in. to 7 ft., 5½ in. x 4 ft., 4½ in. (962-1)



1381-47

110. "ST. PANTALEON." Fresco by Paolo Menni, associate of Perugino, Central Italian School. Paired with another fresco panel decorated with the figure of St. Sebastian. (*See illustration.*) 5 ft., 4 in. x 2 ft., 8 in.
(1381-46, 47)

111. "MADONNA AND CHILD." By Francesco d'Albertino Ubertini called Il Bacciacca (1494-1557), Florentine School. Published by Adolfo Venturi. Formerly in the Crespi (Milan), Sterbini (Rome), and Heilbuth (Copenhagen) Collections. (*See illustration.*) 2 ft., 10 in. x 2 ft., 3¼ in.
(52-36)



52-36

112. "THE JUDGMENT OF SOLOMAN." Twelve sided desco da parto panel by an anonymous Florentine or Ferrarese Master, Middle XV century, showing in the architectural niche flanked by stately XV century mansions, Soloman enthroned, the two mothers, and a soldier holding the child. On the reverse, Hope is depicted with winged putti and the armorial bearings of the family to which the desco was presented. From the Achillito Chiesa Collection. (*See illustration.*) Diameter: 2 ft., 6 in. (162-22)

113. "THE IMMACULATE CONCEPTION." By Bartolome Esteban Murillo (1617-1682), Spanish School. Important document of the master's art, graciously composed as an imaginative portrayal of the Virgin surrounded by cherubs offering flowers and palm branches and brushed in warm, sympathetic color. Acquired from the E.N.F. Royd Collection through Christie, Manson and Woods, London. (*See illustration.*) 6 ft., 3 in. x 4 ft., 9½ in. (1409-1)



162-22



1409-1



1148-5

114. "THE HOLY FAMILY." By Andrea d' Agnolo called Andrea del Sarto (1487-1531), Florentine master. Representing the Madonna holding the Christ Child in standing position, His right hand extended in blessing, and with the youthful Baptist at her left. In the background, a hilly landscape. Robes of the Madonna vibrant in color. Acquired in 1800 by Patrick Horne, in Italy, remaining until 1923 in Paxton House. Exhibited at the Golden Gate International Exposition, 1939. Acquired from A. Seligman, Rey & Company, Inc. (*See illustration.*) Panel: 6 ft., 4¼ in. x 4 ft., 1 in. (1148-5)

115. "MADAME SOPHIE DE FRANCE AS A VESTAL VIRGIN," by Jean Marc Nattier (1685-1766), French. Portrait of the sixth and most attractive daughter of Louis XV, born in Versailles in 1734, attired in pearl-gray satin and mauve velvet robes. Painted about 1748-1750. Formerly in the Collection of Lord Hertford and later in the Collections of Sir Richard Wallace and Sir John Murray Scott. Exhibited at the Golden Gate International Exposition, San Francisco, 1939, and at the William Rockhill Nelson Galleries, Kansas City, Mo., from December 1939 to January 1940. Canvas: 5 ft., 11 in. x 4 ft., 4½ in. (704-6)
116. ROYAL AUBUSSON TAPESTRY. Circa 1770; one of a series of three depicting episodes from the Fable of LaFontaine woven after the cartoons of Jean Baptiste Oudry. Oval-shaped medallion enclosed within handsome ground designed with festoons and floral swags after cartoons of Louis Tessier, famous flower painter to the King. The greater part woven in silk, and entirely in natural colors. Acquired from P. W. French and Company, Inc. Height: 8 ft., 10 in. Width: 8 ft., 1 in. (169-28)
117. MILLE FLEUR TAPESTRY. French, XV century, "The Amorous Equestrian." Showing two lovers on horseback, the man holding a bouquet of flowers, the lady, a bird. Developed in mellowed rich coloring, predominantly old red, deep blue, and green; with inscription at the top. Acquired from A. Seligmann, Rey and Company. Height: 8 ft., 6 in. Width: 8 ft., 9 in. (722-1)
118. "THE TRIUMPH OF SCIPIO AFRICANUS" (B. C. 201). Extremely important and very rare Flemish Renaissance XVI century tapestry, one of a series of five, woven of wool, silk and gold thread after the cartoons of Giulio Romano, favorite pupil of Raphael; with magnificent borders inspired by the woven pilasters of the Vatican "Acts of the Apostles'" tapestries designed by Raphael for the Sistine Chapel. Acquired from P. W. French and Company. Height: 13 ft., 6 in. Length: 29 ft. (1141-2)
119. "THE CREDO," French Gothic tapestry, circa 1450. Extremely rare and colorful panel illustrating the Apostles' Creed in fifteen scenes. This, which is one of the outstanding Gothic tapestries of the world, is a supreme example of Gothic weaving at its greatest period, rich in its matchless reds and blues and coordinating its diverse subject matter by rhythmic lines and perfect unity of design. The purpose of the Gothic tapestry was both to decorate and to teach, and most tapestries of this period, whether woven for churches or palaces or great public buildings, had a religious theme. From the J. P. Morgan Collection. (*See illustration.*) Height: 11 ft., 10 in. Width: 16 ft. (592-9)



592-9

120. FIGURE OF ST. MICHAEL. Spanish, XVII century; carved in wood and polychromed. Height: 1 ft., 6 in. (423-9)
121. A MONK READING. Rhenish, late XV century; statuette in wood. From the Canessa Collection. Height: 1 ft., 11 in. (*See illustration.*) (244-31)
122. AMPHORA-SHAPED AND FLUTED MARBLE VASE AND COVER. Roman period; found near Pompeii. Height: 20 in. Diameter: 16 in. Width, across handles: 18 in. (681-49)
123. PAIR OF BRONZE FIGURES of nude boys. By Nicolo Boccagliata, Venetian, circa 1600. Height: 15¼ in. and 15½ in. (1340-2)
124. BRONZE INK STAND. Venetian, late XVI century; of circular form and supported by three winged caryatids terminating in lions' paws; the inkstand itself richly decorated with heads of winged putti and festoons of fruit and leaves; on the top of the cover a rampant lion supporting the arms of the Medici family. Formerly in the Davanzati Palace Collection. Height: 9 in. Width: 7¼ in. (455-82)



244-31

125. PAIR OF STONE VASES. Italian XVII century; ornamented with classical designs. From an old English mansion at Biddulph, Staffordshire. Height: 2 ft., 5½ in. Diameter top: 1 ft., 9¾ in. Base: 13 in. square. (348-3)
126. PAIR OF LIMWOOD BUSTS. St. Catherine and St. Barbara, with the original colors in polychrome; Swabian, Master-at-Ulm, XV century. Each of the figures shown with her identifying symbols. Height: St. Catherine—11 in. St. Barbara—11¼ in. (*See illustration, St. Catherine.*) (1370-1, 2)



1370-2



160-32



1381-8

127. ROUND BASIN IN AFRICAN MARBLE. Roman Period—South Italy. Height, including pedestal base: $32\frac{1}{4}$ in. Diameter: 30 in. (681-40)
128. TERRA-COTTA STATUETTE. By Marin, French, late XVIII century. Representing a nude young woman, arranging her hair after the bath, behind her an urn covered partly by a drapery. Height: 30 in. Height of base: $3\frac{1}{2}$ in. (1289-2)
129. ANGEL TORCH-BEARER. French, XV century, one of a pair carved in wood. Height: 3 ft., 1 in. (*See illustration.*) (160-32)
130. "ST. ELOI." French, XV century. Stone statue representing the Saint as a blacksmith, hammer in his upraised right hand. Fine sculpture of the period. Height: 3 ft., $7\frac{1}{2}$ in. (*See illustration.*) (1381-8)



59-3

131. A TERRA-COTTA BUST representing "A Vestale," by Pierre Julian (1731-1804). Cited in Lady Dilke's "French Architects and Sculptors of the XVIII Century" and in J. J. Guiffrey's "Salons de Sculptures au XVIIIème Siècle." Acquired from Wildenstein and Company. Height: 23 in. (301-1)
132. "THE MADONNA AND CHILD." Italian, early XVI century. Polychromed terra-cotta, the base inscribed "Ave Maria—Gratia Plena." Acquired from Brummer Gallery, Inc. 2 ft., 5 in. x 1 ft., 5½ in. (*See illustration.*) (314-1)



314-1

133. "ST. CATHERINE OF ALEXANDRIA." Flemish Gothic, early XVI century; fine carved wood and polychrome statuette representing the saint with her attributes. (*See illustration.*) 5 ft., 3½ in. x 1 ft., 5 in. (59-3)



821-1

134. FLORENTINE STATUARY FOUNTAIN. In white Carrara marble, signed and dated 1606, by Francesco Della Bella, favorite pupil of Giambologna. Surmounted with a Boucher-like figure of Aphrodite holding a tilted ewer. The pedestal carved on one side with the coat-of-arms of the Guadani family, between two unicorns; on the other with the sculptor's inscription. Della Bella's particular skill in carving in marble is nowhere better exemplified than in this chaste work. Height: 7 ft., 6 in. Width: 5 ft., 3 in. Depth: 2 ft., 8 in. (*See illustration.*) (821-1)



99-35

135. "CHRIST PRAYING WITH AN ANGEL." Circular stained glass, French, XV century. With God the Father appearing in clouds; in the back, buildings and trees. Acquired from A. Seligman, Rey & Company, Inc. Diameter over-all: 21½ in. (272-3)

136. "ST. CHRISTOPHER." Stained glass panel, XVI century, in two parts with wood frame. Showing the figure of St. Christopher carrying the Christ Child; enclosed in an architectural frame surmounted with a trefoil panel. From the Cathedral of Pampeluna in Spain. Height, including frame: 8 ft., 9 in. Width: 2 ft., 9¾ in. (894-9)

137. RECTANGULAR STAINED GLASS MEDALLION, showing two winged angels holding a coat-of-arms; Flemish, early XVI century. The composition in design shows the influence of Adriaan Isenbrant. Over-all height: 48 in. Width: 27¾ in. (99-20)

*MMA
Disposed*

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138. STAINED GLASS. "The Crucifixion," French, XV century. The figure of Christ on the Cross silhouetted against a deep sapphire blue sky in which appear two seraphim. At the foot of the Cross, the figure of St. Mary Magdalen in wine red and blue robes; at the left the sorrowing mother in white wimple and voluminous blue mantel, and at the right St. John in brilliant ruby red. From the Church of Loise-en-Brie. Height: 40 in. Width: 22 in. (405-6)
139. "THE STONING OF ST. STEPHEN," XV century, roundel, finely composed and executed in detail. Enframed within a handsome leaf border. (*See illustration.*) Diameter: 10 $\frac{3}{4}$ in. (99-35)
140. LIMOGES PAINTED ENAMEL TRIPTYCH. By Jean Limousin, French, XVI century. In the center "The Descent from the Cross," on the wings, the prophet Jeremiah and the Delphic Sibyl. From the Collection of Alice de Rothschild, London. Center panel: 5 $\frac{3}{8}$ in. x 4 $\frac{1}{4}$ in. Each wing panel: 5 $\frac{1}{4}$ in. x 2 $\frac{3}{8}$ in. (1289-7)
141. LIMOGES ENAMEL PLAQUE. By "The Master of the Aeneas," French, 1525-1530. Painting depicting "Marcellus Riding on a White Horse, To Be Crowned King." On top, Aeneas and his father Anchises, led by the Sibyl, landing in Trois. Virgilius, the poet, represented singing the famous Aeneasid. Height: 12 $\frac{1}{4}$ in. Width: 11 $\frac{1}{4}$ in. (1289-9)
142. SET OF TWELVE ENAMEL PLAQUES. French, XVI century; by Pierre Raymond. In color, enhanced with gold. Representing the following scenes of the Passion: 1. "The Last Supper"; 2. "Christ on the Olive Mountain"; 3. "The Kiss of Judas"; 4. "The Flagellation"; 5. "Christ Before Pilate"; 6. "Christ Wearing the Crown of Thorns Before the Synedrion"; 7. "The Martyrdom of Christ"; 8. "Christ Bearing the Cross"; 9. "The Crucifixion"; 10. "The Descent from the Cross"; 11. "The Entombment"; 12. "The Resurrection." From the Chalandon Collection. Each plaque over-all: 10 $\frac{3}{8}$ in. x 8 $\frac{1}{4}$ in. (331-1)
143. TRAVELING SET, 1740-60. Complete in leather case and comprising shaped beaker, box for condiments, egg-slicing cup, knife, fork, spoon, and egg and marrow spoon, all chased in relief (7 pieces). Length of Knife: 8 $\frac{3}{4}$ in. Length of Fork: 7 in. Length of Spoon: 7 $\frac{1}{2}$ in. Egg & Marrow Spoon: 6 in. Condiment box: 2 $\frac{1}{2}$ in. x 2 $\frac{1}{8}$ in. Height of egg-slicing cup: 1 $\frac{3}{4}$ in. Beaker: 3 $\frac{3}{4}$ in. (537-4)
144. SILVER-GILT CUP WITH COVER. Nuremberg, XVI century. Embellished in floriate style with masks and various motifs; surmounted with figure of a man holding shield and halberd. Height: 11 $\frac{1}{2}$ in. (1056-3)



660-29

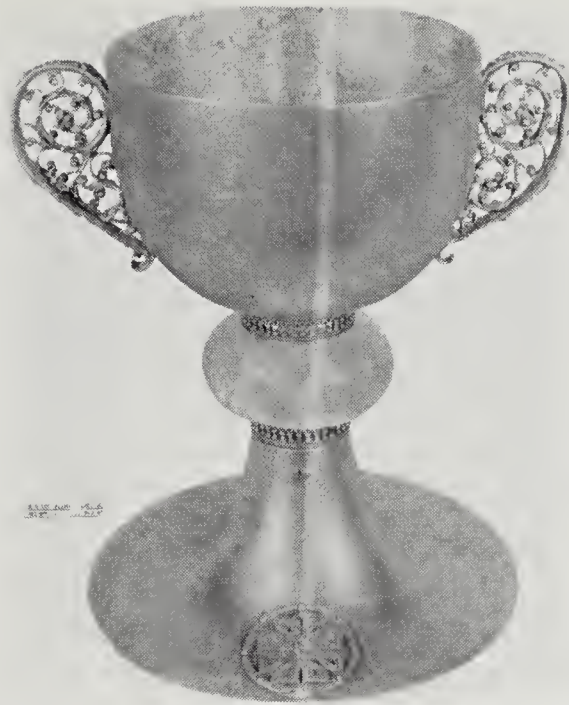
145. SILVER CUP AND COVER in the form of a celestial globe, work of a Frankfurt master, circa 1600. The cup and cover handsomely engraved with all the signs of the Zodiac, with figures of men and animals, and Latin inscriptions; surmounting the cover the figure of Minerva. The base and stem richly embossed and engraved with medallions. Hall-marked. Height: 1 ft., $3\frac{3}{4}$ in. (1412-1)
146. SILVER TANKARD. XVII century, partly gilt. On the body, embossed scenes after paintings by Teniers, showing dancing peasants; cover with *repoussé* medallion. Height: 9 in. (372-16)
147. SILVER-GILT TANKARD. Flemish, XVII century, the circular top *repoussé* and sustaining a figure representing the Lion of Brabant; the circular body engraved with warriors in combat, the handle decorated in scroll design, and, on the back, caryatid figures in high relief. The cover rim bears the maker's initials: "M. P." Formerly in the famous Collection at San Donato Palace in Florence of Prince Demidoff, who married Mathilde, niece of Napoléon. Height: $7\frac{1}{2}$ in. (1283-4)

148. SILVER-GILT TANKARD WITH HANDLE AND COVER. By Master Tobias Kramer, 1582-1634. Conical in shape, with embossed figures of nymphs, mascarons and ornaments. Height: 13¾ in. (372-6)
149. QUEEN MARY TANKARD AND COVER IN SILVER-GILT, with the London hall-mark of 1556 and that of the maker. On the handle, the initials W. W. and the date 1556. Originally owned by Dr. Wright, Archdeacon of Oxford (died 1561), and described in his will. Exhibited at the Burlington Fine Arts Club in 1901. Acquired from the Swaythling Collection Sale, Christie, Manson and Woods, through Crichton Bros., London. (*See illustration.*) Height: 6 in. (660-29)
150. SILVER-GILT BEAKER. Middle-European, 1581. The upper part richly engraved with animals, birds and foliage, three medallions with portraits; the lower part embossed with knobs; the underside with alliance coat-of-arms and date. Height: 5¼ in. (1164-2)
151. A JAMES I SILVER STANDING CUP AND COVER. London Hall-mark for 1623. The bowl in the form of an ostrich egg mounted with silver-gilt lip with a lower edge of fluting and joined to the stem by three connecting straps chased with caryatid female figures resting on Satyrs' masks; the stem also in silver-gilt, shaped as four open scrolls similarly chased and supported on a circular domed foot in two tiers with cherubs and lions' masks, fruit and drapery festoons. The cover with a convex band of silver-gilt, stamped with an egg-and-tongue border and surmounted by a similar band, upon which stands a figure of Minerva holding a shield and banner, engraved on one side. The lip of the bowl also engraved. Formerly the property of H. Willitt, Esq. Exhibited at the Burlington Fine Arts Club, 1901. Illustrated in volumes on English Plate. Acquired from the Swaythling Collection Sale, Christie, Manson and Woods, through Crichton Bros., London. Height: 18¼ in. (660-15)
152. RARE SILVER PLATE. Roman period; the extended rim handsomely modeled with a running design in *repoussé* depicting animals and figures; the bowl, plain. Diameter: 4¾ in. (403-6)
153. CIRCULAR SILVER-GILT DISH WITH BELL COVER. Augsburg, circa 1780. With a crown engraved with the Polish coat-of-arms with the Saxon elector emblems. By Christian Warmberger and Gottlieb Menzel. Diameter: 18¾ in. Height: 12 in. (1146-13)

154. A JAMES I SILVER-GILT ROSEWATER EWER AND DISH. Embossed and chased with dolphins, Tudor roses, and groups of fruit in panels on a groundwork of engraved arabesque foliage with matted background. In the centre of the dish is a plaque engraved with Prince of Wales' crest and motto. Note: A ewer and dish with very similar style of decoration made in the same year by the same maker, is at Eton College. Acquired from Sneyd Heirloom Sale, Christie, Manson and Woods. Diameter Dish: $19\frac{3}{4}$ in. Height Ewer: $15\frac{3}{4}$ in. (472-14)
155. DUTCH ROSEWATER EWER AND OVAL DISH IN SILVER GILT. Amsterdam, XVIII century. Chased with festoons and branches of flowers in scroll borders. Formerly in the Collection of the Duke of Hamilton. Height of Ewer: $13\frac{5}{8}$ in. Dish: 20 in. x $14\frac{1}{4}$ in. (1005-2)
156. SILVER CONDIMENT VASES. Made by Pierre Gillois, 1759. Set of three with covers and ladles. Height: One—9 in. Two— $7\frac{1}{2}$ in. (180-5)
157. AN ELIZABETHAN SALTCELLAR AND COVER OF SILVER-GILT. Of cylindrical form, embossed with lions' masks and fruit, within compartments formed by strapwork bands on a matted ground; the cover decorated in a similar manner, and surmounted by a three-handled vase, upon which stands a bearded man holding a spear and shield engraved with the initials H. V. T. The whole rests on three feet in the form of sea-horses. Acquired from the Swaythling Collection Sale, Christie, Manson and Woods through Crichton Bros., London. Height: $8\frac{1}{4}$ in. (660-24)
158. SILVER POTATO RING. Irish, circa 1786; with incurvate sides, modeled in relief, engraved and chased with figures, animals, flowers, scrolls, and open cartouches. Height: $3\frac{1}{8}$ in. Diameter: $7\frac{5}{8}$ in. (473-1)



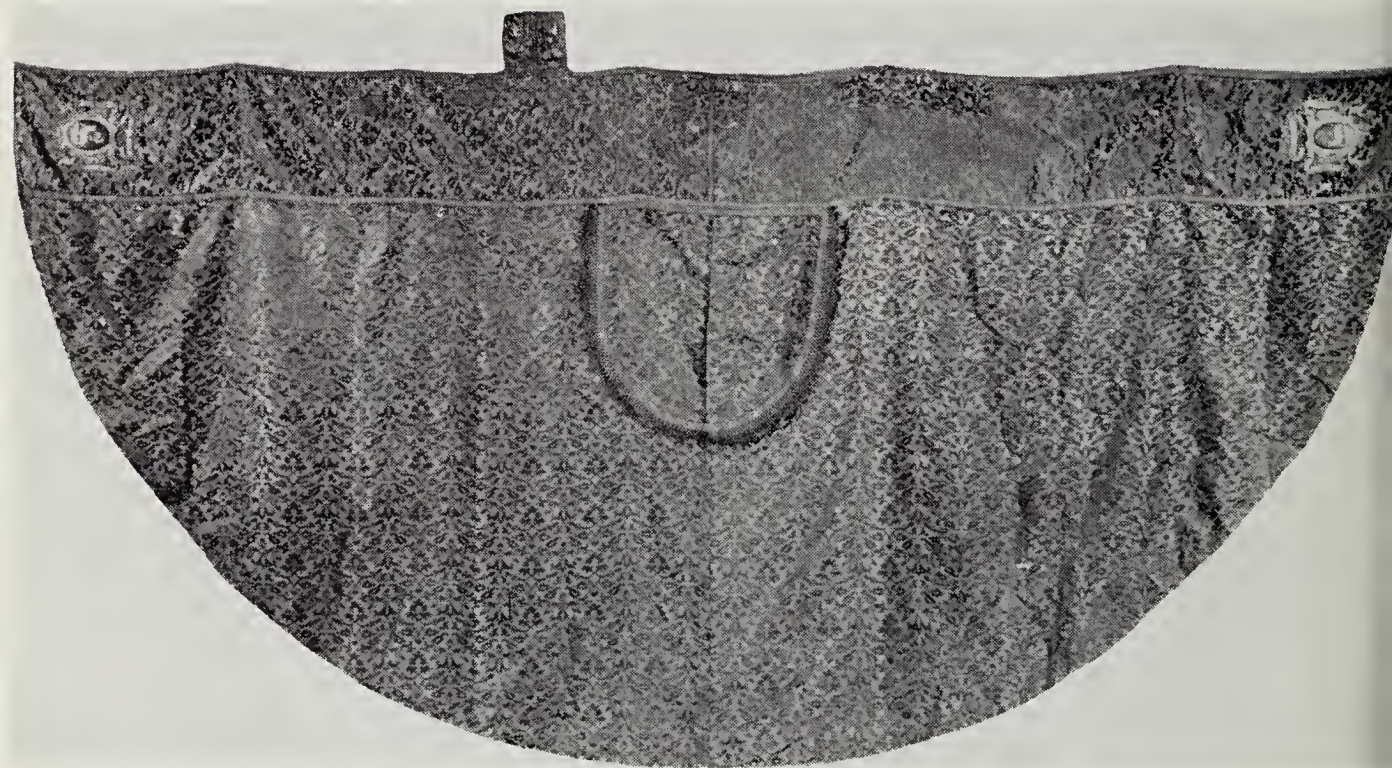
327-24



1180-1

159. **INKSTAND OF SILVER AND LAPIS-LAZULI.** Italian, late XVI century. Oblong tray of silver with center and ball feet of lapis-lazuli, enriched with vine-scrolled border studded with coral berries. Between urn-shaped well and shaker rests a beautiful black agate coupé supported by silver mermaids and sprays of coral. Height: $6\frac{3}{4}$ in. Length: 1 ft., 4 in. Width: 8 in. (*See illustration.*) (327-24)
160. **THE ORIGINAL SILVER TOWN MACE OF THE TOWN OF BOSTON, LINCOLNSHIRE, ENGLAND.** Made by Gabriel Sleath, circa 1714. In the head inset the shield of the Royal Arms of George I; the head itself surmounted by the royal crown on a rope band and embossed with four cherubs alternating with a crown rose to represent England, a crowned thistle for Scotland, a crowned fleur-de-lis for France and a crowned harp for Ireland, all on a matted ground. The stem decorated with conventional foliage to the head supported by four caryatid brackets; terminating in a molded button, engraved: "Sam. Abbott, Gent. Mayor, 1727." Bearing the maker's mark, that of Gabriel Sleath, noted silversmith of the time of Queen Anne and King George I. Formerly the property of the Town of Boston, Lincolnshire, England. Acquired from Louis Joseph, Inc. Length: 1 ft., $2\frac{3}{4}$ in. (1167-1)

161. ROMANESQUE SILVER-GILT CHALICE with rock crystal knopped pedestal and Cross base-medallion, circa 1225; Meuse School. From the Saurma-Jeltsch Collection, Breslau. (*See illustration.*) Height: 7¾ in. (1180-1)
162. SET OF TWELVE APOSTLE SPOONS, Scandinavian, XVII century, with horn bowls and silver-gilt handles terminated, each with a figure of an apostle. From the Collection of the Duke of Hamilton. Length each spoon: 6½ in. (1005-D)
163. SILVER LETTER OPENER. Plainly modeled, with full hallmarks. (1463-82)
164. PAIR OF CARVED JADE BIRDS. Standing figures of exotic long-tailed birds with ruffed throats, one claw raised and resting upon a mound of rockery; in beautiful greenish white jade with polished patina; with stands. Height over-all: 12 in. (801-14)



402-2, 3

165. A QUILTED COVERLET. American, circa 1850. Patterned with small squares in geometrical formation in *appliqué*, figured blue fabric on white ground quilted in four petaled floral design. 6 ft., 4 in. x 7 ft., 2 in. (189-8)
166. EMBROIDERIES ON VELVET. Louis XV Period. A saddle cloth and two holsters of sapphire velvet heavily embroidered in silver with bold floral designs. Saddle cloth—Length: 40 in. Width: 21 in. Holsters each: 22 in. x 14 in. (163-3)
167. VENETIAN GOTHIC BROCADE COPE. Purple, with small strap festoons of arches, leafage and acorns, the orphrey enriched with coats-of-arms. 5 ft. x 10 in. (*See illustration.*) (402-2)
168. HORSE CAPARISON. Louis XV Period. Of rich purple velvet ornamented with Spanish embroidery in gold; the adornment consisting of scrolling leaves and numerous pomegranates; 3 pieces. Large piece: 41 in. x 21 in. Small pieces, each: 43 in. x 12 $\frac{3}{4}$ in. (163-2)
169. RENAISSANCE VELVET. A length of Renaissance ruby crimson velvet. 7 $\frac{3}{4}$ yards. (484-1A)
170. RARE WASHINGTON LIVERPOOL PITCHER. XVIII century. Barrel shape, with loop handle. Enriched with black transfers displaying American coat-of-arms in front. Apotheosis of Washington and surrounding him the medallion stars of sixteen states; reverse with trophied oval bearing verse: "As he tills your rich . . . Washington humbled your foes." Height: 8 $\frac{3}{4}$ in. (113-44)
171. GEORGE WASHINGTON'S WINE GLASS. English cut glass; used at Mt. Vernon. In perfect condition. Contained in morocco case. Accompanied by affidavit of authenticity from William Lanier Washington. Height: 4 $\frac{1}{2}$ in. (1428-257)
172. GEORGE WASHINGTON'S DRESSCOAT BUTTONS. Four, round, pink, curled shell with silver centers. In inscribed case. Presented by Martha Washington to her nephew, George Bassett Washington; inherited by William Lanier Washington, author of the accompanying affidavit of authenticity. (1428-252)
173. AUTOGRAPH LETTER BY GEORGE WASHINGTON. Signed, in 3 pp. folio, Headquarters, 10th June, 1783. To Commissioners of Embarkation, New York. Fine letter relating to the evacuation of New York by the British. (621-665)

174. WASHINGTON'S CAMP OUTFIT. Consisting of two knives with curved steel blades and two steel-tined forks, fitted with curved horn handles. In an inscribed black morocco case. Accompanied by affidavit of authenticity from William Lanier Washington. (1428-249)
175. GEORGE WASHINGTON PRESENTATION MUG. 1778. Engraved "G. W. to W. A. W." Maker's mark: E. Milne. Height: 4-13/16 in. Diameter: 3½ in. (1437-104)
176. MARTHA WASHINGTON'S SILVER MUG. Made by Joseph Lownes, Philadelphia, 1791. The tapering sides with reeded band; finished with a scroll handle, and with her monogram in script. This mug was presented to Martha Washington while she presided at the President's house in Philadelphia. Height: 4⅞ in. (1436-46)
177. SILVER PUNCH LADLE presented to George Washington by the Citizens of New York at the time of his inauguration as President of the United States. The stem engraved with Washington's initials. Made by Hugh Wishart, New York. Accompanied by affidavit of authenticity from a descendant of George Washington. (1436-115)
178. TWO SILVER CAMP CUPS OF GEORGE WASHINGTON. By Milne, Philadelphia, 1777. In inscribed black morocco case. Owned and used by General Washington during the War of the Revolution. These cups were given by General Washington, during his lifetime, to his nephew, Col. William Augustine Washington, and are probably one of the most valuable and interesting relics of General Washington in existence. The name of the maker is stamped on the bottom of each cup. The cups show considerable use and wear and are retained in the state in which they left Washington's hands. On each cup is the engraved letter "W." Height: 3¼ in. Top diameter: 2¾ in. Base diameter: 2½ in. (1436-61)
179. PITCHER. French, circa 1780. Hard paste, with fine white glaze decorated with rose wreaths, gold and bleu de roi, with the interlaced cypher, "G. W." Presented by Martha Washington to Dolly Madison who bequeathed it to her niece and adopted daughter, Anna Payne. Height: 5 in. (125-61)
180. IVORY POWDER FLASK. Italian, XVI century. An unusually fine example, beautifully carved with cupids and finely mounted in steel in the best style of the XVI century. Height: 9 in. Width: 5¾ in. (150-15)

181. PRIMING FLASK. French, XVI century. Made of stag-horn, carved on one side with the figure of a river-god amid rushes; iron mounts chiseled in cable fashion and, at the back, a hook for suspending it from belt. 1 1½ in. x 7 in. (625-147)
182. POWDER FLASK. The front, back and lid in brass; the border finished in cherry wood. Height: 9½ in. (873-6)
183. TSCHINCKE. Middle-European 1600. A Hinds-Foot Arquebus enriched at many points by inset plates of bone, staghorn and mother-of-pearl, with engraved animals, a St. George, foliation, the pyrites-carrier engraved as a dragon. Length: 49 in. (1033-137)
184. MAIN GAUCHE DAGGER. Dated 1580. Fine example of Saxon craftsmanship. Formerly in the Luthner Collection. Over-all: 1 ft., 8½ in. (57A-83)
185. PARADE DAGGER. Swiss, XVI century. With short broad blade, double-edged and plain, and lancet-shaped point, mahogany grip, the ends expanded to form pommel and guard strengthened by chased and gilt bronze bands; the sheaf with reliefs depicting a battle scene; consisting of dagger, sheath, small knife and fork. Length: Dagger over-all: 15¾ in. Knife: 7 in. Fork: 6½ in. (625-28)
186. COURT SWORD. Middle-European, XVIII century. The blade gilt and engraved upon a blued ground, the hilt of chased steel, with gilt and silver decorations; grip of Saxony china. This kind of sword was known (in France) as an "excuse," because its frailty afforded a pretext for declining immediate satisfaction of an affair of honor. Length over-all: 37 in. Blade only: 31½ in. (625-31)
187. TOWN AND COURT SWORD. French, XVIII century. The blade with engraved ricasso; the hilt, of steel inlaid with trophies in *quatre-couleur* gold; the grip of gilt copper. From the Thill Collection. Length over-all: 37 in. Blade only: 30½ in. (625-47)
188. COURT SWORD. French, XVIII century. The triangular blade with concave facets, blued engraved and gilt, with inscription: "Lecourt, fournisseur, au Grand Devin, rue attente à la Comedie Francaise, à Paris." The hilt chased throughout with motifs of children at play, amid varied ornamentation on a gold ground. Length over-all: 39 in. Blade only: 32½ in. (625-63)

189. RAPIER—A Walking Sword. Italian, XVI century. With perforated blade, the grooves and guard inlaid with silver; the pommel and ends of the quillon forming helmeted heads in solid relief. Length over-all: 45½ in. (625-57)
190. BROAD SWORD—CUP-HILT RAPIER. Spanish, circa 1630. The guard pierced with foliage and birds. From the Russian Imperial Collection. Length: 48 in. Width: 10½ in. (550-50)
191. HUNTING RIFLE—Wheel-lock Sporting Caliver, 1587. The stock of carved walnut wood enriched with buck horn engraved with a cartouche design; the subject carved upon the inner side of the butt, the Suicide of Lucretia; the rifled barrel dated and engraved upon a buck horn plate at the breech-end. Length: 40 in. (57A-97)
192. PAIR FLINT-LOCK POCKET PISTOLS. Italian, XVIII century. The butt and barrel richly inlaid with silver, partly gilt. The butt-end and trigger-guard finely fluted in steel with file work, and with star rosette cresting; on the lock: "ANGELO BINI." Museum examples. Length: 11 in. (1033-66, 67)
193. PAIR WHEEL-LOCK PISTOLS. Saxony, circa 1600. With pear-shaped butts, of delicate construction throughout, the barrels fluted for half their length, the stocks inlaid with engraved stag-horn. Maker's mark H.S. (Hans Stockman.) Length: 31 in. (149-19)
194. HUNTING KNIFE, FORK, SMALL KNIFE AND SPEAR in a sheath of fire-gilt bronze, Middle-European, XVIII century. The knife-handle inlaid with ivory and wood parquetry, with coat-of-arms, the sheath showing *ajour* work with boar and stag hunting scenes, with couples in costumes of the Louis XV period. Small knife, fork and spear of the same work and design as large knife. Signature: "JACOBUS SCHULTZ ANNO 1774." Knife length over-all: 19¼ in. Blade only: 13⅛ in. Small Knife: 8¾ in. Fork: 8⅜ in. Spear: 8¼ in. (1042-1)
195. COMPLETE HARNESS FOR HORSE AND MAN. Italian, Pisan, XVI century. Engraved in band in the "Pisan" manner. Armor for horseman consisting of closed helmet or armet, gorget, breast and back plate with lance rest, complete arms with gauntlets, pair of cushies, greaves with solerets and spurs, and rondache shield. Armor for horse consisting of chamfron, complete bridle, peytral, crinet, saddle, pair of flanchards, crupier and embroidered trimmings. (1091-3)

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